

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty
Recital
Series

PROGRAMME I

SUNDAY, NOVEMBER 23, 1986

3:00 pm

WALTER HALL

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PROGRAMME

Quintet in F minor, Op. 57

DMITRI SHOSTAKOVICH
(1906-1975)

Prelude - Lento
Fugue - Adagio
Scherzo - Allegretto
Intermezzo - Lento
Finale - Allegretto

William Aide, piano
Orford String Quartet

Sonata in B minor, Op. 58

FREDERICK CHOPIN
(1810-1849)

I. Allegro maestoso
II. Scherzo: Molto vivace
III. Largo
IV. Finale: Presto non tanto

William Aide, piano

* * INTERMISSION * *

Sonata in B minor

FRANZ LISZT
(1811-1849)

William Aide, piano

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--- NOTICE TO OUR PATRONS ---

Due to the sudden illness of Mr. Aide, there is a change in today's programme. We apologize for any inconvenience caused by this change and hope that you enjoy the performance.

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Trio in B-flat Major, Op. 11

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro con brio

Adagio

Thema con Variazioni - Allegretto

Patricia Parr, piano
Joaquin Valdepeñas, clarinet
David Hetherington, cello

Nocturne in E-flat Major, Op. 55, No. 2

FREDERICK CHOPIN
(1810-1849)

Etudes tableaux

SERGEI RACHMANINOFF
(1873-1943)

Op. 33, No. 2 in C minor

Op. 39, No. 5 in E-flat minor

Andante Spianato and
Grande Polonaise Brillante, Op. 22

FREDERICK CHOPIN
(1810-1849)

Helena Bowkun, piano

* * INTERMISSION * *

Quintet in F minor, Op. 57

DMITRI SHOSTAKOVICH
(1906-1975)

Prelude - Lento

Fugue - Adagio

Scherzo - Allegretto

Intermezzo - Lento

Finale - Allegretto

Patricia Parr, piano
Orford String Quartet

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Special thanks to the following for graciously agreeing to perform on very short notice: HELENA BOWKUN, piano; JOAQUIN VALDEPEÑAS, clarinet; DAVID HETHERINGTON, cello; and PATRICIA PARR, piano.

HELENA BOWKUN has performed in recital, on national television and radio, as well as with orchestra in Canada, the United States and Europe. On April 10, 1987, she will give a recital at the Royal Conservatory of Music and, on May 10, she will appear at the Art Gallery of Ontario in concert with pianist Andrew Markow. Miss Bowkun is on staff at the Royal Conservatory of Music.

Born in Mexico, JOAQUIN VALDEPEÑAS studied at California State University and Yale University before joining The Toronto Symphony in 1980. In addition to performing as soloist and chamber musician, he is on the teaching staff of the Faculty of Music.

DAVID HETHERINGTON is a founding member of the string ensemble *Accordes*, and frequently performs in recitals and recordings for CBC and CJRT. He is a member of The Toronto Symphony and section coach of the TSYO. David Hetherington also teaches at the Royal Conservatory of Music and the Faculty of Music, University of Toronto.

PATRICIA PARR performed on radio and television, as well as with major orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist is also widely known. A highly respected teacher and coach, Miss Parr performs regularly with her colleagues at the Faculty of Music.

She recently formed the ensemble *Amici* with Joaquin Valdepeñas and David Hetherington. On February 17, 1987, *Amici* will perform at St. Andrew's Presbyterian Church, as part of the series "Four Small Concerts," presented by the Associates of The Toronto Symphony. The ensemble will also appear at the St. Lawrence Centre on March 27, under the auspices of Centre Stage Music's Festival II series.

NOTES

Quintet in F minor, Op. 57

DMITRI SHOSTAKOVICH

The English composer Bernard Stevens once wrote: 'Hearing Shostakovich's Piano Quintet for the first time in 1941, during the first great Nazi assault on the USSR, was for me a profoundly moving experience. I realized the greatness of a musical mind that could speak in such simple and direct terms. It seemed to me to embody the new "classicism" that Busoni had envisaged in his *The New Aesthetic*, not to be confused with the "neo-classicism" of Stravinsky and "Les Six." The first movement or Prelude, with its austere contrapuntal opening for piano alone, leads directly into the contemplative Fugue. The centrepiece of this five-movement work is a spirited Scherzo, a broadly-conceived burlesque or satire on Beethoven, or even on the entire "common practice" tradition.

Like the first two movements, the last two are joined together and played without a break. The lyrical Intermezzo rises to an intense climax before returning to a calm conclusion. In one of the many "mirror" or arch aspects of the work, the Finale begins with a piano solo, as the first movement did. But the mood is quite different; one of the themes is a melody that traditionally announces the clowns in Russian circuses.

Sonata in B minor, Op. 58

FREDERICK CHOPIN

In Chopin's third sonata, we encounter the great paradox of that most Romantic of composers who eschewed the passionate literary attachments of Berlioz, Schumann and Liszt, and indeed would have nothing to do with the movement to which they belonged. The opening *Allegro maestoso* demonstrates Chopin's special brand of sonata form. As Charles Rosen has said, "The classical harmonic pun - the violent fusion of two different harmonic contexts - is no longer possible, as the context no longer has sufficient clarity of definition." Moreover, the Viennese art of motivic fragmentation is foreign to him. And yet, the succession of irresistible melodies outlines a structure as compelling and convincing as any of the mid-nineteenth century.

The continuous elfin figurations of the *Scherzo* contrast sharply with a cantabile *Trio* section. The slow movement, with its

broad declamatory opening and lyrical theme, fades away to its final cadence. Suddenly, the silence is broken by a series of forte chords which introduce the **Finale**. This fiery rondo, at times reminiscent of Chopin's **Ballades**, ends triumphantly in the major mode.

Sonata in B minor

FRANZ LISZT

The final work on our program is based on an entirely different concept of the keyboard sonata at mid-century. Conceived as a single large unit, Liszt's b minor sonata nevertheless reveals the outlines of a more traditional structure. An extended opening **Allegro** "movement" ends with a series of chords marked fortississimo. The **Recitativo** passage that follows seems to introduce a sort of slow movement. The "Finale" is highlighted by an energetic fugue on the opening theme and the climactic return of the heroic second theme. With its thematic unity, sweeping rhetorical gestures and continuous series of events, this sonata is the quintessential Romantic piano work.

Notes by Mary Anne Parker-Hale

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TODAY'S ARTISTS

William Aide is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French, and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin **Etudes** will be released this spring on the Musica Viva label. William Aide is Performance Coordinator at the Faculty of Music.

Currently in its 21st season, the **ORFORD STRING QUARTET's** busy schedule includes regular tours of Canada, the United States, Europe, Latin America, and Australia. It has made over 30 recordings, several of which have won prestigious international

awards, in addition to the 1985 Juno Award for Best Classical Album, Chamber Category. This past summer, the Quartet was awarded the Canadian Music Council's coveted "Ensemble of the Year Award." Most recently, it announced the selection of Robert Levine, former principal violist of the St. Paul Chamber Orchestra, to fill the position vacated by Terence Helmer, its violist for the past 20 years. The Orford String Quartet is the official Quartet-in-Residence at the University of Toronto, and Professors Dawes, Perkins, Levine and Brott teach at the Faculty of Music.

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NEXT FACULTY RECITAL SERIES CONCERT

Sunday, January 18, 1987

Walter Hall at 3:00 pm

Rivka Golani, viola; Joaquin Valdepeñas, clarinet;
Patricia Parr, piano

Works by MORAWETZ, SCHUMANN, MOZART, and BRUCH

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 26 UNIVERSITY OF TORONTO GUITAR ENSEMBLE
Eli Kassner, director; Bryan Martin, conductor
Works by RAVEL, VIVALDI, VILLA-LOBOS, BACH,
PRAETORIUS, MOZART, CORELLI and STEPHEN DODGSON
Walter Hall 8:00 pm \$3 General Admission
- November 27 THURSDAY NOON SERIES RECITAL
Music by student composers
Walter Hall 12:10 pm FREE
- November 28 UNIVERSITY OF TORONTO CONCERT CHOIR
Robert Cooper, conductor
Works by BYRD, ROSSINI, BRITTEN, J.S. BACH, and
POULENC
Walter Hall 8:00 pm \$3 General Admission
- November 29 UNIVERSITY OF TORONTO JAZZ ENSEMBLE
Phil Nimmons, director
An evening of big band sounds
MacMillan Theatre 8:00pm \$5/\$3 students, seniors
- December 2 UNIVERSITY OF TORONTO CONCERT BAND
Stephen Chenette, conductor
Works by POLGAR, COPLAND, BECKWITH, COAKLEY,
BERNSTEIN, and RUSSELL BENNETT
MacMillan Theatre 8:00 pm \$3 General Admission
- December 4 THURSDAY NOON SERIES RECITAL
Programme featuring student chamber groups
Walter Hall 12:10 pm FREE
- January 8 THURSDAY NOON SERIES
"Backing into the Future: A Study in Transcription
as Innovation"
Lecture presented by MALCOLM TROUP, The City
University, London
Walter Hall 12:10 pm FREE
- January 15 THURSDAY NOON SERIES
"Challenges in writing Local Music History"
Lecture presented by ROBERT STEVENSON, University
of California, Los Angeles
Sponsored by the Institute for Canadian Music
Walter Hall 12:10 pm FREE